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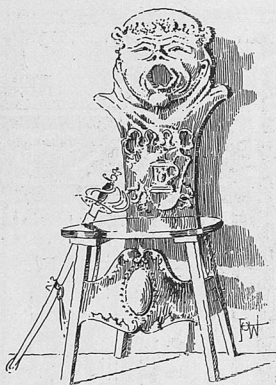


FANCY FURNISHINGS

BY FRED. O. WHITTINGTON.

THE German Rath's Kellar chair illustrated herewith, which is designed in the style of the German renaissance, will make an excellent hall chair or would serve as a pattern for dining room chairs for the furnishing of a room treated in the old Dutch style.

The doorway decoration, together with the divan and screen, as illustrated, are examples of



German Rath's Kellar Chair. By Fred O. Whittington.

inexpensive yet artistic house decoration. The scheme for the doorway should be used for a music room, but could also be adapted for a parlor or drawing room. There might be a grille of spindles placed above the shelf by way of a transom. The three cherubs seated upon the shelf are of plaster and can be procured at any plaster relief factory for a trifling sum. The grille and shelf should be painted to match the trim of the apartment and can be constructed of some soft wood. The material for the curtain can be one of any number of materials with a plain surface such as denim, cotton or flax, velour, or corduroy, decorated with appliqué ornament.

The divan is to be of corduroy material, the appliqué ornament to be similar to that used on the curtain. The frame work can be roughly made and ought to be not less than 26 inches in depth and very low in height. The upholstery work should be very flat on both sides and back, there being a mattress on top of the seat. Large brass-headed tacks should be used on the edges as indicated on sketch.

The screen may be a modern revival of decorated leather work, the subjects usually chosen being fruits, scrolls, flowers and heraldic emblems. Not only are such old patterns revived, but there are reproductions of the colors so delicately softened by time. A three or four panel screen of this description in colors of wood

bronze, golden olives, tans, or old reds, or dull gold is exceedingly rich in effect. In the present case, however, leather may be too expensive and the screen we indicate can be made of plain burlap attached to a frame by large brass-headed tacks and decorated with stenciled ornament. Thus constructed it is equally appropriate for use either in a dining room or parlor.

THE FAD FOR SUBDUED COLORS IN DECORATION.

BY JAMES THOMSON.

WHAT with our "Symphonies in gray" and our "Nocturnes in diluted blue" it has become a question whether we are not carrying

this fad for subdued coloring in decoration to a point where it has become ridiculous to say the least. People who aspire to be in fashion seem to consider it very vulgar and in decidedly bad form to use any but faded-out tints in furnishing. The method usually pursued in this species of household adornment is certainly a safe one when people have no knowledge of the laws of color or taste in their selection. The formula is about as follows: They first select their carpet of a pattern that is usually described as quiet and unobtrusive; for the walls they will choose one of the colors shown in the carpet, for the draperies another, and so on until we have one of those milk and water combinations obtained by the toning up process. There are those who practice this system to such an

extent that one might be tempted to believe it opposed to all canons of art to make use of the primary colors in decorative schemes.

Let us imagine a room gotten up in this fashion, the prevailing coloring being pale coral and green, perhaps a perfect dream of soft harmonious tones. And the lady to preside over it all with a complexion of—well, not the pink and white of the new blown rose, but something far removed from it. If nature has been unkind to her in this regard can she not see that by selecting for her domestic environment such a system of coloring she renders her facial defects the more conspicuous.

It is a mistake to suppose that only by using the faded scale of coloring can we secure that "restful feeling" we hear so much about nowa-

days. Some of the most charming interiors to be seen are those in which the color scheme ranges from golden olive to the warm rich browns, with the primary tints to emphasize the ornamental portions. Bright bits of color in the shape of pottery and water colors in gold frames to accentuate and punctuate as it were the points of special interest.

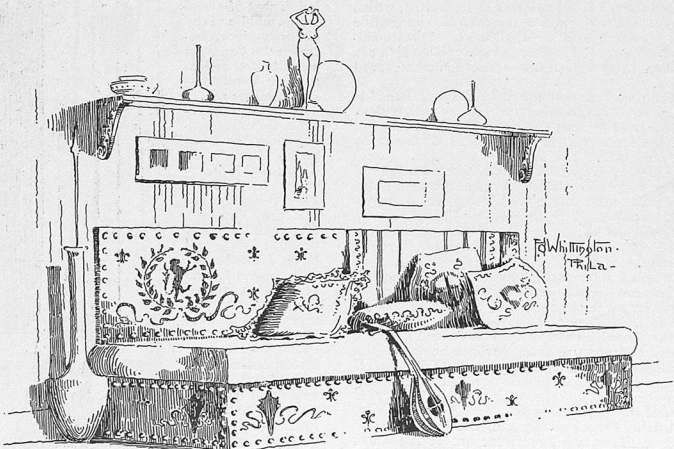
A restful feeling can be secured by the judicious arrangement of the tertiary, secondary

and primary scales of coloring in the order named, but it requires an artist who knows his business to bring it about.

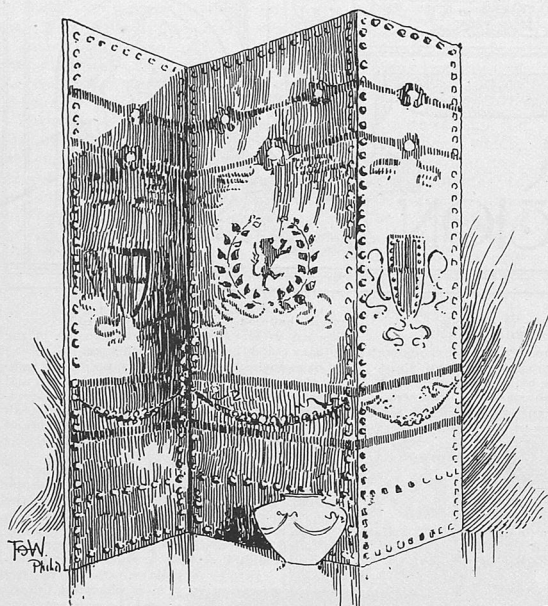
It was the good fortune of the writer recently to see a very fine example of the use of pure color in decoration, a charming room in the Moorish style, the predominant colors being blue, silver and gold, with a touch of red, green



Design for Embroidered Cushion.



Artistic and Inexpensive Divan. By Fred O. Whittington.



Three-Panel Screen in Decorated Burlap. By Fred O. Whittington.

and white. The entire furnishings were carried out on the same scale and the result was a delightful surprise, especially as one was ushered through a hall furnished in the Romanesque style with woodwork of dark green oak.

LE JOUR D'UNE PARISIENNE.

THE following is a description of a day in the life of a Parisienne.

Monday, 8 o'clock in the morning. The maid has pulled back the heavy damask curtains, letting in a soft, subdued light through the cream-colored lace curtains, which causes the gold carvings of the bedstead to glimmer in places, and she has placed the "petit déjeuner" on the perfect little jewel of a Louis XIV. table, which is covered with a daintily embroidered white cloth. By the side of the breakfast is a silver lamp; gas is never seen in the bedrooms.

The bedstead, which is on a platform covered with dark red velvet, is monumental and of the purest Louis XIV. style. A royal crown of gilded carved wood sustains the curtains, which are of old rose and flame-colored changeable silk bordered with an application of cream-colored guipure, and falling in rigid folds which are broken by two flesh-tinted cherubim in carved wood.

The upper part of the head of the bedstead is of most elaborately carved gilt wood with a mirror backing, and underneath this is a panel of the same material as the curtains, bordered by the same lace. The foot of the bedstead is also of gilded carvings, having a mirror backing.

The only other piece of furniture is a Louis XIV. fauteuil, covered with mauve-colored brocade.

The walls of the room are covered with the same silk, having borders of lace, forming panels.

It being a fine bright morning, Madame has determined to take a ride and has ordered her horse for 9 o'clock; so, having finished her coffee, she steps into her dressing-room.

The dressing-room is Louis XV., and the only things noticeable as being perhaps novel are the arrangement on her dressing-table of her silver-headed cut-glass flacons, her crest in gold on her ivory brushes and the silver pitcher, which is shaped like a watering pot.

A true Frenchwoman delights in linen, and all her linen and underwear are of the finest quality and in such quantities as to quite overwhelm the average masculine mind. It is kept

colored lattice-work. The tub is nicked inside and marbled out. The water flows from a silver lion's head. The floor and the platform on which the tub stands are covered with a thick red carpet and a Thibet rug forms a pathway from the tub to the chair.

On the chimney-piece, which is reflected in the mirror of the alcove, are two enormous cut-glass bowls containing the sponges. Their engraved silver lids are Louis XV. and bear my lady's coat-of-arms. In the middle of the chimney-piece, between the bowls, is a statuette representing Venus rising from the sea.

Madame then returns to the dressing-room and completes her toilet. This done she interviews the housekeeper and gives her the orders. Her children are brought in and have a good play with mamma, and are then dispatched to get ready for their breakfast. The letters are looked over and the invitations answered. The victoria is ordered for 2 o'clock. She then runs over a few exercises on the piano and tries her voice until, at a

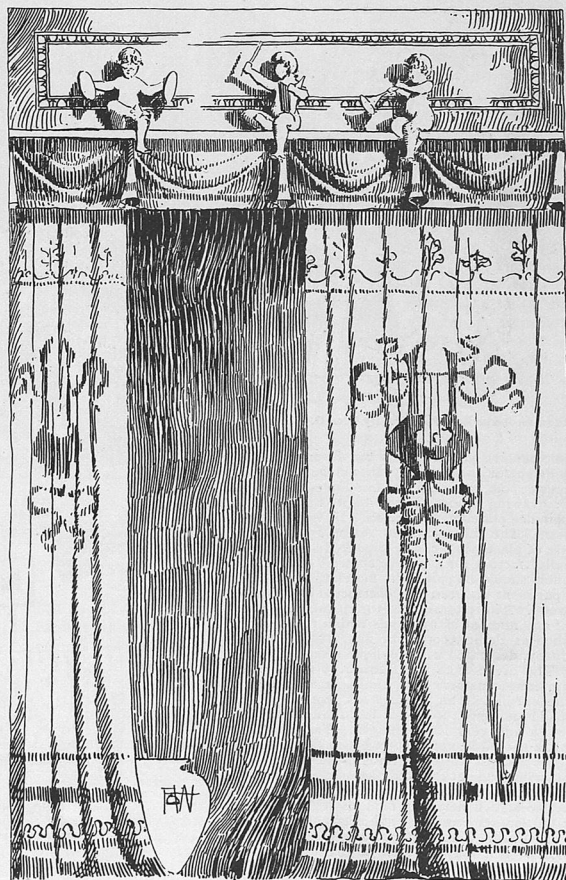
little after midday, her breakfast is announced. And Monsieur? Monsieur has his own apartments, and having spent the night at the club, where he indulged in a protracted game of baccarat, is still in the arms of Morpheus. The husband and wife rarely meet before dinner.—*Vogue.*

A VIOLET ROOM.

IT was to be a "violet" room, but there were difficulties to be overcome. It was in a city house, and its only outlook was across a narrow alley. The window was wide and had great capabilities in the matter of curtains. The room was fifteen feet square and disproportionately high. The furnishing, therefore, must give the effect of space, light and air, and provide sufficient beauty to so satisfy the eye that the want of outlook would be unnoticed. These conditions were satisfied in this way.

The wall was covered with a delicate lilac paper, on which were scattered bunches of violets tied with tiny gold ribbons. The apparent height of the ceiling was lowered by a frieze of violets edged by a narrow gilt molding. The ceiling paper was of the same faint lilac decorated in interlacing gold rings. The carpet was of white moquette, thickly covered with small pale green leaves and thin gray shadows; a chiffoniere, toilet table and washstand of white maple, a brass bed, two chairs, and a white wicker rocker, was all the furniture the space allowed.

At the window white swiss curtains hung from a pole of oak like the woodwork of the room. The mantel was draped in lilac silk a shade darker than the walls. Over it was hung a mirror in a carved Florentine frame. The



Decoration for Doorway of Music Room. By Fred O. Whittington.